

Introduction

Resonant Listening: Sound and Music to the Rescue

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res•o•nance |'rɛzənəns| ▶n. the quality in a sound of being deep, full, and reverberating: *the resonance of his voice*.

—Figurative the ability to evoke or suggest images, memories, and emotions: *the concepts lose their emotional resonance*.

—Physics the reinforcement or prolongation of sound by reflection from a surface or by the synchronous vibration of a neighboring object.

—From the New Oxford American Dictionary (2001)

At 5:32 p.m. on June 9, 2022, I checked news feeds on the online version of the *New York Times*, and I read one of the first of a long series of live updates about the presumed outcome of public hearings that were then just beginning: “Jan. 6 Hearings Will Put Trump at the Center of Plot that Resulted in Capitol Riot, Aides Say.”¹ I was also drafting notes for this introduction to papers from a symposium—“Sounds: Avant-Garde, Modernism, and Fascism”—that considered the threshold between democracy and fascist regimes and explored the relations between sound and music, in an expanded field of scholarship that points also at the tension between “hearing” and “listening,” so the start of the “hearings” caught my attention and confronted me with a puzzle. The update from the *Times*

preceded the live broadcast of the first of eight hearings planned by a United States House select committee whose aim was to investigate the attack on democracy at the United States Capitol and the Trump administration's inaction, misconduct, manipulation, and attempted overturning of election results that culminated in white supremacist violence. Hearings, in the plural, that show the extreme and complex ramifications of the more or less direct participation in criminal acts or at least certainly in the sick ideology and misinformation that subtends all that fueled the January 6 insurrection. Hearings, in the plural, brought forth by the committee's commendable work that I hope will have an effective and durable impact on the people and on the Department of Justice, so that the multiplicities of hearings will be followed, so to speak, by as many (if not more) acts of listening(s). And—to linger for just one more line in the auditory realm—it suffices, in order to measure the gravity of the time we live in, just to be silent to the silence that a part of the complex machine of the media-political-scape is maintaining and upholding in relation to the committee's findings.

When I first proposed the idea of the symposium four years ago, the wide spectrum indicated by the quite generic title was meant to allow for a critical dialogue between modernist and sound studies and the Kurt Weill Festival taking place in Buffalo (as mentioned in the acknowledgments), and one of the encouraged trajectories was to consider or compare the German composer-artist's production and time period with times closer to today. And, four years ago, alarming, self-interested interference in politics, and a demagogic, aggressive, toxic and intoxicated, racist, anti-democratic, and autocratic—if not simply fascist—general political atmosphere had become a new daily concern for many, with not only resonances and consequences but also a network of alliances beyond the United States. The proposal for the symposium therefore aimed to resonate in dialogue with the uncountable alarmed voices arising from the general public, as well as from cultural critics and philosophers who were not necessarily experts in the history of fascism who were solicited to employ and think back at the term “fascism,” and it is along this meridian of thought that the notion of fascism appears here. Philosophers such as Judith Butler responded with nonviolent modes of resistance to “the dangerous current trends of authoritarian, neo-Fascist rule,”² while Jean-Luc Nancy affirmed plainly that the “nature of fascism can be characterized as the inverse of democracy.”³ The historian Enzo Traverso opened his 2017 *The New Faces of Fascism* by affirming that “the world has not

experienced a similar growth of the radical right since the 1930s,”⁴ then aimed to detect how, in what he defines as a new regime of historicity that we have entered with the new century, the inheritance of classical fascism has been tinted with new elements not belonging to its tradition. Hence, Traverso’s notion of *post-fascism* and his remark that “Trump is not threatening to make an army of black shirts (or brown shirts) march on Washington, for the simple reason that he does not have organised troops behind him” (24–25) seemed to urge vigilance, if not immediately when the book was published, then just a couple of years later. Cultural critic Alberto Toscano took another route that also intersects with some of the essays in this volume, intentionally avoiding a plain analogy with the 1930s to underscore “how viewing fascism through the prism of the Black radical tradition can redirect our contemporary debate in fruitful and important ways.”⁵

Sound, for its part, as Veit Erlmann and Michael Bull affirmed in 2015 in the editorial for first issue of the *Journal of Sound Studies*, has emerged in the last two decades as a rich field of inquiry able to the provide potential relationalities among many established disciplines, and the editors pointed to the fact that literary scholars were also “beginning to examine the representation of sound in literature and, perhaps more importantly, how a new awareness of sound may alter our sense of literature as a whole.”⁶ In this respect, several recent single-authored monographs and volumes are, so to speak, auscultating literature, and modernist studies give a specific access to amplified auditory dimensions. Helen Groth, Julian Murphet, and Penelope Hone inquire, as they map out a synthetic constellation relating the scholarship of sound studies and modernist studies in their introduction to *Sounding Modernism*, “what it means to attend to the dynamics and aesthetics of sonic mediation in modern writing, acoustic and cinematic forms produced from the 1880s through the mid-twentieth century”; they direct attention to “literature’s historically complex relationship to extra-literary sounds, and the identification of parallels and divergences with other modern media, such as the phonograph, radio and cinema.”⁷ Nevertheless, these editors access and direct the question through the filter of multiple recent scholarships that avoid posing the possibility of a clear-cut divide between premodern and modern soundscapes.

The essays collected here are interventions that, far from aligning with sound studies as a “problematic interdiscipline,”⁸ critically break down silos of specialization and disciplinary fields, listening and manifesting the

force of expansion as well as the force of interruption of music—and of sound more generally—for the humanities, in sync with the Humanities to the Rescue book series that aims—as imagined by the editor, David Castillo—to be a public humanities project dedicated to discussing the role of the arts and the humanities today.

To get back to Kurt Weill, the Italian composer Luciano Berio wrote a short, and hence intense, text on Weill that he titled in Italian “Kurt Weill il rivoluzionario” and in its original dispatch in English “Liebeslied for Weill.” Berio considers Weill’s musical theater a revolution. For Berio, Weill’s modernity resides in “his constant search for the ‘other’ and ‘elsewhere’—due not only to his conception of epic theater but also to the way in which he defines and puts to use his specific musical ingredients. Song is only one of these, but one of the most significant. . . . Songs can be instruments of revolution. And Weill’s songs are indeed revolutionary, because they aimed above all at the listener rather than the consumer wanting to purchase escape.”⁹ Such a musical notion of revolution, so to speak, communicates with what Kim Kowalke—renowned scholar of the exiled German composer—affirms in this volume: in the attempt to rescue opera from its “splendid isolation,” Weill was expanding its reach in “adapting popular idioms and song forms for serious dramatic purposes.” Kurt Weill’s itinerary and works, merging and crossing over several fields of intellectual endeavor (literature, theater, film, and music), his collaboration with Bertolt Brecht amid the musical and theatrical avant-gardes of the interwar period, his escape from Nazism in 1933 that set him on a transatlantic itinerary to the United States, and his legacy or analogous modernist or later musical practices, all partly propelled—to use a verb of avant-gardist tone, the symposium. Indeed, in “Political (Effort/Exhaustion)” —the first essay of this volume—James Currie reflects, in a preamble mimicking a soliloquy performed on a stage of our time, upon the term “fascism”: if for several decades past it has seemed too broad a term, with the arrival of the Trump administration, two quite straightforward and simple ways of defining fascism—on the one hand, as an autocratic and dictatorial government, nationalist and racist, and, on the other, as a vague distaste for authority—seem to be losing their line of separation. It is from this development, Currie reflects, that his scholarly essay takes its tone and, marked by engagement, becomes “distracted by the past and irked by the present.” The first three essays articulate their critical interdisciplinary crossing-over of the conceptual lexicon of sound through particular keywords that, being by no means celebratory in their

access to music and sound, perform acts of comparative aesthetics.¹⁰ Currie's keywords are "Effort/Exhaustion," and they give access to rethinking "work" and "labor" when the political and the aesthetic come into close proximity, reconceptualizing the audience-performance relationality. Currie establishes a trajectory that from modernist and avant-garde attempts to politicize artistic practices—in this case by Kurt Weill and Bertolt Brecht—arrives at a more forceful effort and effect by Nina Simone and her politicized performance practice during the civil rights era. Currie locates and interprets Simone's performance of "Mississippi Goddam" and her political strategies as part of a vast constellation of transhistorical modernist practices—autonomous but analogous—exactly to bypass the very idea that European historical avant-gardes have influenced the African American performances of the 1960s. If in such a constellation Currie explores the stylistic features of bebop music, it is exactly because, in a Marxian way, they transform and dislocate sounds enacting alternate positions of hearing, and with Simone's performance such a potential is radicalized. Jacques Lezra—in "[C]ounting Your Heads / As I'm Making the Beds': Piratesthetics, Weill-Brecht to Simone"—draws a further trajectory navigating critical-aesthetical sea-changing routes that move, drifting among currents from Weill-Brecht's ballad "Seeräuber Jenny" to Simone's performance and on to Chico Buarque's Brazilian rewriting. Lezra's keywords, "pirate," "piracy," and "pirating," become affirmative idiomatic and singular critical-aesthetical hinges, whose portmanteau notion is that of piratesthetics; such singular aesthetics are found or, better, are active in the ballad itself, soliciting another key notion of Lezra's pirating performative interpretative lexicon: aesthetics outrage (of the self-commodifying figure of pirating). Lezra's interpretative tour de force, his piratesthetics, navigates while keeping in sight different critical currents, among them a rereading of critical theory, exemplary of Walter Benjamin's writing on Fascism and the Futurist avant-garde in which the aesthetic outrage pirates or, if you like, interrupts the symmetric circuitry of *fiat ars-pereat mundus* into *pereat ars-fiat mundus*, relaunching thereby a potential or possible radical force of the avant-gardes and of modernisms; it is by listening to and reading in translation the versions and transpositions of such a ballad starting from the 1728 *Beggar's Opera* that Lezra affirms that "Brecht, Weill, Hauptmann, Blitzstein, Simone, and Buarque's undoing of the aesthetic object makes it untranslatable too." It is through such a drifting, sovereign *untranslatability* as well as through Jenny's or Polly's revenge song that "piratically" Lezra proposes his ending note; this note is

one though that still leaves open the question of the always-already-present arrival of political or eventually revolutionary subjectivity.

For his part, Peter Szendy opens “Sonic Ordeals: Music, Torture, and *The New Orpheus*” with a hypothesis gathered from *The New Orpheus*, an early Weill cantata inspired by a poem of the avant-garde French-German writer Iwan Goll: the cantata becomes a metonymy for the conditions of music today. In sketching a genealogy not of music but “of sound as a means of torture in the age of technological reproducibility,” the essay clearly exceeds or diverts the reach of one of the main notions of the symposium’s title—sound—and indeed Szendy’s keywords are “torture” and “ordeal.” Without touching the cantata but only pointing at how this New Orpheus succumbs to the new conditions for music-making with mechanical instruments, Szendy draws our attention to the bonds between interrogation techniques and technological means of composing, recording, and reproduction. Atrocious tortures enhanced by means of music and sound—as in Guantánamo and Abu Ghraib—are part, Szendy advances, of a long-term genealogy for which the non-touch torture objective is “confession”; that is how music or sound is bound by what remains of an old practice, the ordeal. In scenes from film noir—*The Big Combo* up to Roman Polanski’s *Death and the Maiden*, from Alfred Hitchcock’s *Foreign Correspondent* and Billy Wilder’s *One, Two, Three* up to Kathryn Bigelow’s *Zero Dark Thirty*—Szendy detects continuity between the two practices. Although film is the main medium through which Szendy advances toward the end, the essay steps back in time to consider the literary fictions of Auguste Villiers de l’Isle-Adam’s *Tomorrow’s Eve* and—indulging in Edison’s laments about the not-yet-invented audio-visual recording devices—ends up articulating an unexpected link to Jean-Luc Godard’s film *Le petit soldat*, making us sense how the immemorial power of phonordeal of sound is released in the age of technological reproducibility. While Szendy’s “In the Footsteps of Orpheus” section of *All Ears* invited his readers to take their time to embark upon a singular audiovisual adventure, unpacking “the tale of listening,”¹¹ now, with what is only apparently a non-touch approach to “*The*” *New Orpheus*, he gives us an oblique alternative access, as if expanding the criticism toward the condition of music-making and listening of “*A*” *New Orpheus*,¹² to quote the title of the seminal collection of essays that opened the path toward an open-ended and multidimensional scholarship on Weill edited some time ago by musicologist Kim Kowalke. Placed in the middle of this volume, Kowalke’s contribution—“What Makes Weill Weill?”—reorients Weill’s

modernist mid-century scholarship, which with criticism springing from both sides of the Atlantic in their opposite directions persists in defining two Weills. Directing our ears to the twisted and therefore puzzling pronunciation of the composer's last name, which differs in German and in American English, and anchoring his study in the last twelve months of Weill's life in order to answer the titular question, which was posed to Weill himself, Kowalke causes us to time-travel as we read his essay. The Weill scholar deconstructs dismissive criticisms, starting with a consideration of the year before Weill's death, when he had already been living in the United States fifteen years and was restlessly working on several compositions that were not only seen on stage but also reached a broader audience via radio and television broadcasts: *Love Life* (recognized much later as the first nonlinear "concept musical"), another musical titled *Lost in the Stars* (which Weill with Maxwell Anderson adapted from Alan Paton's anti-apartheid novel *Cry, the Beloved Country*), and the opera *Down in the Valley* (televised by NBC). Reviewing comments on Weill's works in obituaries, journalistic in their format yet authoritative, Kowalke demonstrates not only that these were already marked by a dichotomic reception but also that they then propagated in scholarship during the Cold War era until after the fall of the Berlin Wall. Interestingly enough, it is Milan Kundera's essays on modernism and his notion of "itinerary" (demarkating itself from notions such as "identity") that break down exhausted dichotomies and facilitate a renewed reading of the extremely hybrid (and hence modernist) musical language of the composer; sketching crucial musical details of works from *Diegroschenoper* to *Lady in the Dark*, Kowalke then answers the question "What Makes Weill Weill?" by insisting on Weill's focus on musical theater, on the subtle or at times "subversive relationships among words, notes, rhythms, and instrumentation" entangled with a constitutive incorporation of contemporary political and social issues or, as Weill himself affirmed, "the music score itself becom[ing] its own form of storytelling," expanding beyond any plain intratextual technique.

After Kowalke's contribution comes William Solomon's—"A Walk on the Weill Side: Musical Theater and Rock Music in the 1960s"—proposing an extension from Weill/Brecht and modernism into rock music; substituting Weill for wild, the sounding title recalls indelibly Lou Reed's voice from 1972 and later, almost inviting us to participate in the "Doo do doo do doo doo . . ." chorus. Solomon adventures where musicologist Stephen Hinton merely mentioned at the end of his study on Weill's

musical theater the “inspiration Weill has provided to rock musicians such as Dylan or The Doors”¹³ and to other artists such as the contributors to the 1985 tribute CD, *Lost in the Stars*. To this collection with tracks by Lou Reed, Tom Waits, Marianne Faithfull, Sting, and Bob Dylan, Solomon adds consideration of a later project of similar scope from 1997, *September Songs* (with P. J. Harvey and Elvis Costello among the contributors). After outlining that David Bowie’s debt to Brecht-Weill is to be found even before *The Rise and Fall of Ziggy Stardust and the Spiders from Mars* (indubitably inspired by Brecht-Weill’s opera *The Rise and Fall of the City of Mahagonny*), Solomon posits that the theatrical model, with its drama and artifice, is crucial to defining the egoless and soulless public image of rock celebrities, as opposed to communicative subjectivity. Hence, to determine the impact of Weill on rock music, the essay focuses on a somewhat earlier era: on the 1960s and on a certain strain of rock performance—a minor modernist one. The essay distills from Jim Morrison’s performances of “Alabama Song (Whisky Bar)” influences of Lotte Lenya or of a ventriloquized Howlin’ Wolf producing a distancing effect in relation to the bluesman model; redirecting our ears to listen to Eric Clapton and to a Bob Dylan who in a theater backstage was captured forever by the “outrageous power” of “Pirate Jenny,” the essay affirms a potential opening for the questioning of interracial interplay. Dylan and Patti Smith listened to and read Lenya, Weill, and Brecht, and finally Lou Reed—who wanted to be the Kurt Weill of rock and roll. Solomon argues that Kowalke’s alternative to the “two-Weills” is effective for Reed too. In inviting the reader for a walk on the wild side and concluding with “Let’s Dance”—in unleashing glances at puzzling iconic covers and sonic cascades of music—this contribution seems almost like a preview, imagined by a scholar yet still rock and roll, for a new addition to the long list of stellar documentaries about popular music that have recently been released.

The last two essays of the volume leave Weill’s works, exploring interrelations between reading and listening and among fictional, experiential, and personal modes to delve into further intersections of modernism and its resonances in other times and spaces. Fernanda Negrete focuses on Marguerite Duras’s 1977 play *L’Éden Cinéma* to study how music, the mother figure, and her piano recur as themes of the late modernist writer. In “Marguerite Duras’s Musical Return of the Real,” digging into specific scenes and moments when music surges, Negrete brings to the fore a distinct musical time that is present in Duras’s play. To critically address such a question, Negrete makes the Lacanian understanding of

the return of the real (and repetition) communicate with Gilles Deleuze and Felix Guattari's idea of "another opening" and the concept of the refrain that permits the fabrication of time decentering fascistic regimes; the essay returns to, reiterates, and auscultates Duras's tempo, timbre, and specific *waltz* time in the play. The return of the real as it articulates Negrete's interpretation is not a reproduction of events, but instead resonance plays out impossible irruptions of the real into reality. Moreover, the essay's tempo in exploring nonchronological time resonates between Duras's autobiographical writings and Negrete's personal notes, merging soundly with her own interpretation.

In Julie Beth Napolin's *The Fact of Resonance*, a study that crosses modernist narrativity, media, and sound, resonance is a keyword, which as a matter of fact defines her book better than sound for its "fundamental relational"¹⁴ aspect. In Napolin's contribution to this volume, "Outside In: Chorus and Clearing in the Time of Pandemic and Protest," resonance returns as one of the critical tools through which she documents her distinct experience in New York City in the spring of 2020—a quieting of the city due to the COVID-19 pandemic, which was shattered a few months later by an outbreak of voices and sounds during the Black Lives Matter protests—capturing anew, affirms Napolin, the sensorial, transformative tone suggested in Virginia Woolf's reflection on listening. Commenting on her own personal notes taken in a journal during the first months of the pandemic and shortly before the protests against innumerable instances of racial violence, the essay proposes a particular political approach to listening in light of what it can mean and perform. To the expression "I hear you," emptied out and unbearably uttered in a "listening session" with survivors of the Florida school shooting of February 2018 by the president at the time, Donald Trump, Napolin contraposes listening exactly when a gesture of withdrawing allows room for another; during Black Lives Matter marches, the chants repeating as a chorus *I can't breathe* meant also *I am listening*. As Napolin reflects, "For me to chant *I can't breathe* is . . . to listen to people who have said these words." Napolin's attention to the interspersed of the mediascape and soundscape captures an extremely suggestive threshold when she affirms having "understood later that, in documenting the experience of quieting, I had been unwittingly recording the sound of uprising, a sound about to rise up." This last essay, the only one not a part of the original symposium but invited shortly afterward, participates utterly in the sounding fabric of the volume. Indeed, it is exactly for the fact of pulsating and breathing through listening to vulnerable voices that—needless to say, as a resonance—invites me or commands

me to quote her transcription of what a young person said whose words ends her essay: “So right now, what I would like everyone to do, we can just close our eyes for a few moments and take a few collective breaths for those that cannot breathe anymore, to be grateful to our planet as a source of life that connects us all.”

If I started with a wide and only superficial look or hint at what was happening in relation to the white supremacist attack at the US Capitol when I was drafting these introductory notes, I have been silent about the massacre that had just happened in my area and that left all silent. The symposium took place in the city where I work and reside, Buffalo, whose name has grievously resounded in so many parts of the world after the racially motivated act of extreme violence on May 14, 2022, once again another mass murder dictated by a white supremacist ideology. The massacre happened just ten minutes away by car from where I live, in a neighborhood, one of the poorest of the country, segregated by a highway where many don’t own a private means of transportation. It is the neighborhood that India Walton, the person who was elected by Buffalonians in the Democratic primary in 2021 to run for mayor, planned in her political program to give a new start to by ending the separation from other parts of the city its inhabitants suffer from. Walton was selected by the citizens, but the defeated incumbent mayor, supported by several special interests and seemingly going against a democratic vote, ran against her as a write-in candidate in the general election for mayor and won. Again so many questions resonate, populating my mind in the silence of my room while drafting these notes—such as but not only: How can democracy circulate as a force in public or shared spaces? How can it be audible and how are we to listen to it? How can we send Humanities to the Rescue? This book is dedicated to the victims of the massacre, their families and friends, and to all the inhabitants of Buffalo’s East Side neighborhoods.

In “Sounding Silence, Sounding Thought,” Krzysztof Ziarek ponders over what an “afterword” written almost after the pandemic may mean, suggesting that there is no response without listening resonance and no sound without attentive silence. The afterword establishes a potential relatedness of three separate elements: Ziarek waiting to hear Clara Iannotta’s premiere of her new work “where the dark earth bends,” the suggestive title of the RAGE Thormbones work “zero said in a low voice” that was performed instead because Iannotta had contracted COVID-19, and a crystal-clear yet transformative take on the German term *Stimmung*. Ziarek suggests to attentive readers and listeners—in a low, almost inaudible voice—potential links to many glittering critical moments that

constellate the collection of essays as if performing inventive echoes and resonances in relation to them. Ziarek writes through and on a modality of thinking that is musically poetic, one that “enfolds silence and sound, voice and noise” and that remains enchanted by the avant-gardes and their aftermath, even if only at the threshold of “zero said.” In accord with a meditative disposition or tonality of “poietic thinking,” Ziarek closes the volume with a reflection that addresses an additional, non-facile—yet extremely necessary—question of what may keep politics and the arts together in today’s epoch of digital technical systems.

Buffalo and Paris, May–July 2022

Notes

1. “In First Jan. 6 Hearing, Graphic Footage and Stark Testimony Show Depth of Attack,” *New York Times*, June 9, 2022, accessed June 9, 2022, <https://www.nytimes.com/live/2022/06/09/us/jan-6-hearings>.

2. Masha Gessen, “Judith Butler Wants Us to Reshape Our Rage,” *New Yorker*, February 9, 2020, accessed June 16, 2022, <https://www.newyorker.com/culture/the-new-yorker-interview/judith-butler-wants-us-to-reshape-our-rage>.

3. Jean-Luc Nancy, “Populism, Democracy, and Neofascism: Two Essays,” *Los Angeles Review of Books*, February 19, 2019, accessed June 16, 2022, <https://lareviewofbooks.org/article/populism-democracy-and-neofascism-two-essays>. Nancy expands the concise sentence in this way:

The nature of fascism can be characterized as the inverse of democracy. On both sides, it is a matter of the power of the people. But whereas in democracy the people itself is postulated, in fascism it is incarnated. I mean “postulated” here in a Kantian sense: a reality of the people must be thought, or represented, in order to serve as a rule in the conception of politics. And I mean “incarnated” in a phantasmatic way since neither an individual nor any other alleged entity (race or nation, for instance) would be able to incorporate a people.

In this sense, fascism is premised upon a rejection of the democratic postulate: it rejects democracy’s will to regulate itself in accordance with an idea of the people that itself responds to the visionary or ideal character of this idea and, in its place, substitutes its own decision to affirm the tangible reality of the people.

It is clear that the democratic postulate involves a fragility that is constitutive: in one sense, democracy itself declares that, in order to have a functional democracy, what it names is not, and must not, be made present. Conversely,

fascism involves a force that is constitutive: it affirms itself as the only real, almost immediate, expression (be it in the immediacy of a figure or symbol).

4. Enzo Traverso, *The New Faces of Fascism: Populism and the Far Right*, interview by Régis Meyran, trans. David Broder (London: Verso, 2019), 3. Other lines of research exploring our time in relation to historical precedents have been brought forth recently by Ruth Ben-Ghiat, *Strongmen: Mussolini to the Present* (New York: Norton, 2021) and Theo Horesh, *The Fascism This Time: And the Global Future of Democracy* (Boulder: CO: Cosmopolis Press, 2020).

5. Alberto Toscano, "Incipient Fascism: Black Radical Perspectives," *CLCWeb: Comparative Literature and Culture* 23, no. 1 (2021), doi:10.7771/1481-4374.4015.

6. Veit Erlmann and Michael Bull, "Editorial," *Sound Studies* 1, no. 1 (2015), doi:10.1080/20551940.2015.1079059.

7. Helen Groth, Julian Murphet, and Penelope Hone, "Introduction: Sounding Modernism 1890–1950," in Julian Murphet, Helen Groth, and Penelope Hone, eds., *Sounding Modernism: Rhythm and Sonic Mediation in Modern Literature and Film* (Edinburgh: Edinburgh University Press, 2017), 4.

8. I am importing the notion from music historian Suzanne Cusick. Whatever musicology's new "Other" might be called, by its attention to the whole spectrum of acoustic experience in which musical behaviors nestle, the new field promises to be intellectually exciting because, unlike the musicologies, it tries to theorize the myriad relationships among acoustical energy, human agency, technologies, power that characterize contemporary acoustical experience—whether that experience be called musical or not. Yet until quite recently "sound studies"/acoustemology has also proven to be a problematic interdiscipline. Curiously detached from critical thinking about race, gender, sexuality, or class, it is more celebratory than critical about the new regimes of listening enabled by twenty-first-century technology. Almost exclusively a practice of white men, too, it is often oblivious to questions of performance and performativity, even when, as in the case of hip-hop deejaying, the performance of relationships to technology, commerce, history, and power are obviously inseparable from the production of a characteristic set of sounds. See Susanne G. Cusick, "Musicology, Performativity, Acoustemology," in Deborah A. Kapchan, ed., *Theorizing Sound Studies* (Middletown, CT: Wesleyan University Press, 2017), 5–26.

9. Luciano Berio, "Foreword: Liebeslied for Weill," in David Farneth, Elmar Juchem, and Dave Stein, eds., *Kurt Weill: A Life in Pictures and Documents* (Woodstock: Overlook Press, 2000), vii.

10. See David Novak and Matt Sakakeeny, eds., *Keywords in Sound* (Durham, NC: Duke University Press, 2015).

11. Peter Szendy, *All Ears: The Aesthetics of Espionage* (New York: Fordham University Press, 2017), 70.

12. Kim H. Kowalke, ed., *A New Orpheus: Essays on Kurt Weill* (New Haven, CT: Yale University Press, 1986).

13. Stephen Hinton, *Weill's Musical Theatre: Stages of Reform* (Berkeley: University of California Press, 2012), 122.

14. The author explains her project in her introduction, as follows: “Resonance, rather than ‘sound’ more generally, provides the form, content, and method of this book because it is fundamentally relational or, as W. E. B. Du Bois would say, split into two. While resonance is defined by relating, it is also defined by a spatiotemporal delay. A sound is a wavelength, and it takes time to travel to a wall, for example, off which it reflects.” Julie Beth Napolin, *The Fact of Resonance: Modernist Acoustics and Narrative Form* (New York: Fordham University Press, 2020), 5.

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